



STRATEGIC &
BUSINESS PLAN

2020 – 2024

Watchthis
SPACE^{INC}



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Above: WTS Annual Zine Fair, 2019. Photo Zoya Godoroja-Prieckaerts.

Cover image: Briony Galligan's open studio, 2019. Photo Zoya Godoroja-Prieckaerts.

EXECUTIVE SUMMARY

Watch This Space (WTS) is an Artist Run Initiative (ARI) that has been running in Mparntwe/Alice Springs in the Northern Territory since 1993. It is the only contemporary and experimental art space in Central Australia within a 1,500 km radius. WTS supports a diverse multi-disciplined contemporary and experimental art- focused Creative Program of exhibitions and presentations, through which artists intersect and share their experience, whilst maintaining control over the entire creative process. We support and advocate for local, national and international artists at all stages of their careers, providing a constructive and supportive environment for development, collaboration and experimentation through exhibitions, residencies, presentations, performances, offsite projects and an onsite studio community, all within a unique geographical, social and cultural landscape.

This plan for the future of Watch This Space (WTS) outlines a vision that has been generated through facilitated and self-directed meetings for the WTS Board and Director who are made up of community members, creatives and practicing artists. These people are highly invested in our local community and valued organisation. This vision integrates values and principles the ARI was founded on; strategies that have been developed and honed in the organisation's 26 year experience; and a reflexive set of approaches emerging from shifting and diversifying contemporary needs. WTS, on a fundamental level, is constituted by the people who walk through its doors, as local creators of culture, as visiting artistic agents, as people with a curiosity for the distinct set of practices to be encountered here and the idiosyncratic contribution the ARI makes to a Central Australian cultural sphere.

WTS continues to learn and grow as an artist-led contemporary arts organisation. There are unique challenges in being one of the only ARIs in this remote desert location as well as in the particular demands this places on us from our creative community. We have endeavoured to find a balance between our creative aspirations to provide spaces and opportunities to contemporary artists, while maintaining strong governance practices and strategies to support these. After 26 years and the incredible recent achievements around sustainability and support for artists, it's time to use this momentum to drive the next phase of consolidation and development.



Léuli Eshrāghi, *tagatnu'u* exhibition and performance, 2019.
Photo Zoya Godoroja-Prieckaerts

VISION

Art is intrinsically linked to community, creating a valued and vital platform for pushing boundaries, experimentation and critical thought.

MISSION

Watch This Space is a catalyst and conduit for contemporary experimental arts practice and dialogue in Central Australia, working to nurture and promote local and visiting artists and their work.

VALUES

Support

for artists and their work, sustainable careers and well-resourced platforms for development and presentation

Recognition

of local and visiting artists and their contributions to society

Experimentation

within process and form

Community

and collaboration as central elements of a vibrant, resilient and innovative artistic sector

Respect

for people and place

OUR STRATEGIC GOALS

NURTURE CONTEMPORARY
EXPERIMENTAL ART IN
CENTRAL AUSTRALIA

IMPROVE ACCESS &
PARTICIPATION IN
THE ARTS

CONTRIBUTE TO LOCAL
& NATIONAL SECTOR
DEVELOPMENT

INCREASE ORGANISATIONAL
SUSTAINABILITY

GOALS, OBJECTIVES, STRATEGIES & KEY PERFORMANCE INDICATORS

Note: this plan ends at 2022 as there will be a Review of the entire plan in 2022 to best inform goals, strategies and KPIs for 2023 onwards.

NURTURE CONTEMPORARY EXPERIMENTAL ART IN CENTRAL AUSTRALIA

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
Present high calibre exhibition program of local and national/international artists	National open Call Out twice yearly	20 applicants 8 exhibitions	25 applicants Ongoing	25 applicants Ongoing	30 applicants Ongoing
	Rigorous curatorial assessment	Min. 3 local peer assessors	Ongoing + 1 national assessor	Ongoing	Ongoing + 1 national assessor
	Maintain 50/50 split of NT and interstate/international artists	- Min. 50% NT - Max. 50% interstate/ international	Ongoing	Ongoing	Ongoing
	Designated exhibitions by First Nations artists	1	1	1	2
	Financially support exhibiting artists	8 x \$1,000 fees to exhibiting artists	8 x \$1,000 fees to exhibiting artists Develop policy around artist fees	8 x \$1,500 fees to exhibiting artists Policy in place Cover flyer printing costs	8 x \$1,500 fees to exhibiting artists Ongoing policy Ongoing
Host residency program for visiting artists	National open Call Out twice yearly	20 applicants 9 x one-month residencies	25 applicants Ongoing	25 applicants Ongoing	30 applicants Ongoing
	Rigorous curatorial assessment	Min. 3 local peer assessors	Ongoing	Ongoing	Ongoing
	Designated residencies by First Nations artists	1	1	1	1

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
	Relieve financial strain for residency artists	Cut studio hire fee	Ongoing	Ongoing Seek travel and accommodation support	Ongoing Travel and accomm support secured
Present the Annual Lofty Awards	Continue relationship with Brian Tucker to receive sponsorship for event and award	\$3,000	\$3,000	\$3,000	\$3,000
	Open Call Out for Lofty Award Nominees	4 applicants 1 Lofty Award Winner	5 applicants 1 Lofty Award Winner	6 applicants 1 Lofty Award Winner	6 applicants 1 Lofty Award Winner
	Nominations assessed by committee made up of local peers	1 x previous Lofty Winner 2 x WTS Curatorial Committee Members 2 x WTS Board Members 1 x WTS Director	Ongoing	Ongoing	Ongoing
	Lofty Award Prize	- \$1,500 - Trophy made by local artist - Free Exhibition in following year	Ongoing	Ongoing	Ongoing
	Contract local artists and practitioners for event	\$1,500 for event of which: - \$200 for artist fee to create trophy - 1 live music - 1 performance	Ongoing	Ongoing	Ongoing
Raise our profile locally, nationally and internationally	Maintain artistic rigour through curatorial process		Review curatorial process		Review curatorial process
	Marketing		Develop communication campaign to relevant audiences	Identify and segment various audiences	
	Promote uniqueness of Central Australia to work:	Orientation package for		Develop promo video	

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
		visiting artists		about WTS for website, incl. its work and cross cultural aspects	
Nurture conversations and practices	Encourage Artists in Residence to hold an Open Studio at the end of their residency (# Open Studios)	3	4	5	6
	Offer exhibitions in The Pantry at low rate and ensure call out is open all year round (local artists only)	\$0-\$50 / exhibition hire fee	Ongoing	Ongoing	Ongoing
	Annual Sacred Sites Tour by Doris Kngwarre Stuart	1	1	1	1
	Showcase artists from all stages of career development: early, mid, established		Ensure curatorial process and policy reflects range		
	Partner with local businesses and orgs to showcase emerging artists' work (e.g.: The Goods, Roastery)			Identify businesses and orgs	2 x exhibitions / events

IMPROVE ACCESS & PARTICIPATION IN THE ARTS

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
Increase diversity of Board and artists	Contact key orgs to share Call Out with their networks	<ul style="list-style-type: none"> - NT arts orgs - National & international ARIs - Indigenous arts orgs 	Ongoing	Ongoing	Ongoing
	Expand and diversify current networks	2 x new orgs identified and connected with	+ 2	+ 2	+ 3
	Implement First Nations advisory committee (paid)	Included in Australia Council multiyear funding application	Apply for funding	Secure funding Develop committee (max. 5 people) Committee informs Board and Curatorial	Ongoing
	Develop strategy to encourage and support diverse artists and their practices		Curatorial Committee to research strategies Development of strategy	Strategy in place	Ongoing

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
Increase diversity and number of audience	<p>Market exhibitions and events to broader networks and utilise membership</p> <p>Pair local artists exhibiting in The Pantry with interstate artists to draw local audience (# pairings)</p> <p>Create Art Mates program to encourage participation</p> <p>Create WTS Youth Club</p>	<p>Flyers at local businesses</p> <p>Contact all media (print online/radio)</p> <p>2</p>	<p>Ongoing</p> <p>Ongoing + expand to include Off The Leash</p> <p>Create video for members to show how they can promote and engage with WTS</p> <p>3</p> <p>Develop roster for Art Mates and parameters of program</p> <p>Approach young people about joining club / work with schools program</p> <p>Create club and sign up members</p> <p>2 x club activities</p>	<p>Ongoing</p> <p>Ongoing</p> <p>4</p> <p>Art Mates at 4 exhibition openings</p> <p>10 Youth Club members</p> <p>4 x club activities</p>	<p>Ongoing</p> <p>Ongoing</p> <p>5</p> <p>Ongoing</p> <p>13 Youth Club members</p> <p>5 x activities</p>
Provide programs for local school students	<p>Develop and roll out program: <i>What's This Stuff? Art Education!</i></p> <p>Develop ongoing partnership with Chapman & Bailey art supplies to donate materials</p>	<p>Included in Australia Council multiyear funding application</p> <p>Begin relationship with schools</p> <p>1 trial program with 6 schools</p> <p>Sponsorship secured for current year's project</p>	<p>Funding secured</p> <p>Develop calendar for school engagement</p> <p>7 schools</p> <p>1 program</p> <p>Secure ongoing sponsorship</p>	<p>8 schools</p> <p>1 program</p> <p>Increase amount of supplies</p>	<p>9 schools</p> <p>2 programs</p> <p>Ongoing</p>
Improve accessibility of building	Install accessible toilet	\$6,000 fundraised to go towards toilet	Negotiate with landlord	Secure buy in Plan install, confirm contractors	Install
Improve experiences for differently abled and linguistically diverse	Have a strong DAP and include information in website about support for diverse artists	Developing Policies & Procedures		Seek advice from disability advocacy services Research which areas of	Develop DAP

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
people	<p>Have audio description available at exhibitions</p> <p>Engage translators for exhibition openings / events</p> <p>Engage Auslan translators</p>			support are most relevant to Alice Springs	<p>(2024)</p> <p>(2023)</p> <p>(2024)</p>

CONTRIBUTE TO LOCAL & NATIONAL SECTOR DEVELOPMENT

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
Assist artists in accessing existing economic opportunities	<p>Develop template to apply for support in accessing funding</p> <p>Email funding opportunities out to membership (quarterly)</p>		Begin quarterly mail-out to members	Scope capacity of staff to support artists / arts workers Ongoing	Review and implement if possible Ongoing
Generate economic opportunities for artists	<p>Include an employment/opportunity section on website</p> <p>Through paid exhibition program</p> <p>What's This Stuff? Art Education! Contract local artists and arts workers to develop and present project</p> <p>Watch This Shop: Sale of local artists' work in foyer</p>	Included in Australia Council multiyear funding application	<p>Develop</p> <p>8 x \$1000 fees</p> <p>Secure funding</p> <p>1 program</p> <p>2 x artists / arts workers employed</p>	<p>Include on website</p> <p>8 x \$1500 fees</p> <p>Ongoing</p> <p>Set up modest shop space in foyer</p> <p>Call out for local makers to be part of shop</p> <p>Promote shop</p>	<p>Ongoing</p> <p>8 x \$1500 fees</p> <p>2 programs</p> <p>4 x artists / arts workers employed</p> <p>Ongoing</p>
Contribute to local and national conversations	Local artists attending national forums	Funding secured for 2019 & 2020 through Australia Council project round	Seek funding for 2021+	Funding secured	

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
		4 artists / arts workers attend Hobiennale	3 artists / arts workers attend national forums	5 artists / arts workers attend Hobiennale	5 artists / arts workers attend national forums
	Support local artists by advocating for their inclusion in national platforms and programs	Speaking with national ARIs and organisations and encouraging NT inclusion	Ongoing	Ongoing	Ongoing
	Supporting advocacy and action of broader local/national/global issues linked to the health and sustainability of the arts	Supported Climate Emergency action groups and activities	Continue responding to and supporting contemporary issues as they arise	Ongoing	Ongoing
	Share knowledge through Annual Creative programs:				
	Open studios				
	Presentations	2	3	4	4
	Screenings	2	2	3	3
		1	1	2	2
	Artist exchange program with other ARIs		List of potential ARIs achieved	Negotiated with 1 ARI	Exchange in place

INCREASE ORGANISATIONAL SUSTAINABILITY

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
Secure new premises	Set up working group to scope needs to purchase building		Call to members to participate in WG Identify group	Identify properties and potential donors Enter into conversations with potential donors Explore avenues for <i>not</i> purchasing, e.g.: government owned building or peppercorn lease	Ensure premises is secured for 2023 as lease will end then Negotiate continuing lease at current premises if new building not secured
Decrease staff burnout and increase capacity	Pay competitive rates and increase number of staff	1 x 0.8FTE Director (\$46,000) 1 x 0.2FTE Assistant	Ongoing	2 x 0.8FTE Co-Directors (\$56,160 each)	Ongoing

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
	Professional development opportunities for staff and artists	(\$14,000) Included in Australia Council multiyear funding application	Secure funding for 2021 Budget revaluation	Seek funding Develop PD plan	Secure funding Execute plan
Strengthen Governance	Governance training		Seek funding for training Develop Governance Plan	Secure funding and undergo training Implement plan	Ongoing
Maintain financial sustainability of organisation	Build organisational reserves (% of annual operational budget)	96%	98%	100%	102%
Diversify funding	Increase number of grants auspiced Silent Auction at Markets Securing commercial / established artists Venue Hire (# of times venue hired) Equipment Hire (# of hirers)	4 7 1	5 1 8 Market and promote venue hire to local orgs and businesses 2 Market and promote venue hire to local orgs and businesses	6 1 1 8 Ongoing 3 Ongoing	6 1 1 9 Ongoing 4 Ongoing
Fundraising strategy	Develop strategy Donor Circle	Initial ideas with assistance from Creative Partnerships Australia Initial discussions about Donor Circles	Develop indepth strategy Nurture current donor relationships	Develop Donor Circle strategy	Implement strategy

Objectives	Strategy	Key Performance Indicators			
		Current	2020	2021	2022
	Annual Fundraising Drive (\$ secured)	\$50,000 (through Plus1 campaign)	\$12,000	\$14,000	\$16,000
	Bequests			Training on how to set up a bequest	Develop strategy Advertise and promote
Build capacity through collaboration, partnerships and resources	Build and nurture current partnerships	Meetings and inclusion in activities	Ongoing	Ongoing	Ongoing
	Develop new partnerships (# of new partnerships)	2	2	2	3
	Increase membership engagement			Develop strategy Engage members in working groups	Implement strategy Ongoing
				Develop meetings for members	Meet bi-annually
	Increase number of members	60 Advertise at openings and events	70 Ongoing Set up automated email reminder to renew membership	80 Ongoing	100 Ongoing
	Increase number of active volunteers		Identify specific volunteer roles Advertise for volunteers Develop volunteer register	Ongoing	Ongoing

HISTORY

WTS was established in 1993 and continues to be one of the most enduring artist-run initiatives in Australia. Alice Springs/Mparntwe has long sustained a dynamic arts industry focused around Indigenous modes of storytelling but it was the lack of dialogue across art forms and disparate arts groups that motivated the early days of WTS. The first charter of the organisation outlined the essential nature of an ARI and the importance of WTS maintaining its independence from a commercial gallery model. Included in this charter were four main objectives which have remained at the core of WTS as it has evolved to reflect contemporary life and artistic practice over the last 26 years. These objectives were:

1. To provide a forum for artists wanting critical dialogue on works-in-progress and resolved works.
2. To be a venue for emerging and professional artists as a non-commercial space with no pressure to sell.
3. To be an exchange between Artists around Australia and internationally, with 50% local and 50% visiting artists.
4. Have a strong emphasis on collaborations between artists and all media.

WTS has continually provided a constructive environment for artists to develop, collaborate and experiment through exhibitions, residencies, artist camps, presentations, performances, offsite projects and an on-site studio community. We have fostered partnerships with other community and arts organisations, and developed strong relationships with traditional cultural custodians of Mparntwe and the wider region.

Each call out for exhibitions and residencies receives more applications than can be accommodated. Curatorial selections balance both senior level and emerging artists, local and interstate or international applications, and prioritise participation by Indigenous artists and community groups. Rented artist studios, a professional sound/music studio and hiring out of other spaces provides additional income. In 2019 WTS exceeded their \$25,000 fundraising goal which was matched by Creative Partnerships Australia - a clear demonstration of the enthusiasm and active support felt by the local community for this ever-evolving ARI.



Billie Rankin's *Alice Fried Chicken*, 2019. Photo Zoya Godoroja-Prieckaerts

SITUATIONAL ANALYSIS

Internal

Strengths

WTS has a strong self-identity, laying a solid foundation from which we can strive to cultivate and support artists and work that is confronting, political and courageous. Due to our positioning in the experimental realm of arts practice, we are also comfortable in disruption, knowing that art that is safe is often not the art that is necessary. We embody our values in all aspects of our organisation, maintaining commitment to support, recognition, experimentation, community and respect in all processes and projects, and ensuring that our staff, board, onsite studio community and membership approach their roles in the organisation with these values in mind.

Our geographical location is a huge asset and defining part of how and why WTS exists. As the only experimental arts organisation in a 1500km radius, we are vital to the ecology of both the arts and our region, offering diverse stories and perspectives which are important in the representation of Australia's cultural identity. Our location also adds to our criticality as there is quite literally no other place for practice, exchange and presentation of multi-disciplinary contemporary art, and if we were to cease operating in this space, the vibrant artistic community that accesses WTS would be without a platform. The transient nature of the population teamed with our programming of national and international artists also helps to sustain energy around practice and conversations, and aids in the wider exposure of WTS via word of mouth and these people's networks.

Our relationship to place and the significance and uniqueness of the Central Desert region has a strong impact on the work we do as an organisation and the work being created by our artistic community. It is a source of inspiration and reflection, and a compass point from which to gauge the cultural landscape in which we are working. The environment requires respect, and the often harsh and complex conditions (socially, economically, politically and environmentally) mean we are unable to indulge in the complacency that comes with comfort. These conditions generate critical thought and responsiveness about and to our region and the issues which are prevalent and important here, which also reflect that of wider Australia. For visiting artists, the isolation and pace in contrast to that of life in larger cities enables the time and space for new ways of thinking, working and creating to emerge, which is evident in the types of work produced

and the reflections of the artists on their time in Mparntwe/Alice Springs and at WTS. For local artists and audiences, the presence of WTS provides a vital injection of cultural reflection and diversity, and is a contributing factor in their capacity to sustain connection to wider thinking and practice, easing the discomfort and disconnectedness prolonged periods of isolation and extreme conditions can create.

WTS has a passionate and skilled board and staff that have committed to their own development and learning in order to put the organisation in a strong position over the past 4 years. We have undertaken intensive governance training, attended national conferences and platforms and put in place measures to support the physical and mental well being of the organisation's Director. As an organisation we are receptive to feedback and flexible in our responses, which we see as indicators of maturity and integrity. The cohesiveness of our management has also allowed us to be opportunistic when it comes to funding and the diversification of our income streams, resulting in WTS being in the healthiest financial position in our 26 year history, despite a local deficit and a national decline in funding for the arts. We have worked hard on becoming more business minded and to change our relationship to conversations pertaining to money and resourcing, moving from these being difficult and tedious to practical and often positive. In 2019 we ran a fundraising campaign through the Creative Partnerships Plus1 initiative which secured us over \$50,000 worth of funds to help secure the life of the organisation. Importantly too, it has begun a database of donors of over 100 individuals and businesses who were willing to invest in the ongoing life of WTS, and who we will work hard to keep engaged. In this time, we have also moved to a location within Mparntwe/Alice Springs that affords us more exposure and pride of place, and have made considerable investment in order to improve the gallery, studio and work spaces to support diverse practices, ideas and outcomes.

Moving forward, WTS will focus on diversification of participants and audiences, especially within the realms of Aboriginal and Torres Strait Islander and young people. We have begun to develop strategies that will increase and strengthen the visibility of and investment in these groups within our projects and programs, and will continue to seek further community involvement, ideas and feedback as we aim to strengthen our reach and capacity in all areas.

Challenges

Whilst we boast a dedicated board and staff, the **workload** of the Director and Gallery assistant is often beyond what is possible to achieve within the confines of the contracted hours (0.8 FTE for the Director and 0.4FTE for the Gallery Assistant). This, teamed with pressure from the community to deliver myriad quality programs and opportunities, can often lead to burnout and has historically resulted in a 2 yearly turnover of the Director's role. As is the nature of ARI's, the Director position is normally filled by a practicing artist, so their role can often have a negative impact on their capacity to maintain a work/practice balance, which also contributes to the high turn-over of the role. Addressing this issue has been a main focus of the board over the last 4 years, and through the proactivity of the Chairperson and all general board members, calculated risk in terms of spending on wages to increase capacity, and the development of initiatives that allow the outsourcing of some projects and programs to contracted artists and arts workers we have proudly retained one person in the Director's role for 4 years. During this time we have also taken steps to address the problem of the bulk of the knowledge around the operation and direction of WTS being held within a small group of people. Succession planning and longer than average hand over periods (1 month of side by side work with outgoing Directors, and strong engagement with the board) have been earmarked for future implementation to ensure smooth transitions and as little disruption as possible to the running of the organisation.

It is another ongoing priority of the board to **diversify representation** both in management structures and the curation of our program, particularly in relation to Aboriginal and Torres Strait Islander representation. The board are acutely aware of the detrimental effect tokenism can have on both the individuals approached and the organisation seeking their involvement. In the coming 2 years it is our intention to build a stand alone First Nation's advisory committee, engaging our local and non-local indigenous peoples in a way that is suitable to and for them, is beneficial to the organisation, and financially recompenses their expertise.

As well as securing funding to support this committee, additional funds have been applied for to change the **staffing model** of WTS, and if successful it will be the aim to have a team of Co-Directors who split the responsibility of the role between them, increasing capacity and helping nurture a more sustainable balance for staff from 2021. In terms of human resources, the organisation also finds it difficult to secure a committed and ongoing roster of volunteers outside of our studio artists and board members. This results in a small group of people

being integral to the success and running of events, putting pressure on their time and sometimes having adverse effects on their continued involvement with WTS. It is our intention to engage our local Volunteers Australia representative to upskill the board on how to better attract and retain a broader volunteer base to relieve some of this stress.

The current funding climate in Australia is volatile and highly competitive, with budget allocations for arts and culture dwindling, reducing the viability, longevity and capacity of organisations, particularly in the small to medium sector. It is unknown if and when this will shift, and the precarity of operating in this climate takes its toll on organisations and the artistic populations they strive to support. WTS has put a concerted and significant effort into diversifying our funding streams and maintaining a vibrant and high quality program of activities ensuring we remain competitive and relevant. As a result we have managed, against the odds, to cultivate the healthiest financial position in Watch This Space's lifetime.

Whilst being a source of great inspiration and pride, the **location and remoteness** of Mparntwe/Alice Springs and thus WTS can be an obstacle as it is disproportionately expensive to fly here, and takes between 2 - 4 days to drive here from major capital cities around the country. By providing exhibiting artists with a fee and subsidising the cost of the travelling artist in residence studio we are working towards mitigating this cost as a factor inhibiting access and involvement. To our knowledge, we are the only ARI in the country who offers a \$1000 exhibiting fee, while maintaining an open call out model. The cost factor can also be prohibitive in local artists accessing opportunities elsewhere, so when possible, WTS contributes to the costs of travel, accommodation and living expenses for artists and staff to attend national conferences and platforms.

While we are immensely proud of our physical home and the amount of work we have been able to undertake to tailor it to our needs, the realities of a **commercial lease** agreement mean that the safety of our organisation in our location is tied to finite lease periods that need to be renegotiated semi-regularly. We have little control or information about changes in ownership of our building and how these may affect our operations. In the immediate future, are working to stay included in conversation around our building as much as possible and have access to legal advice if and when we require it. It is a long term goal to find a building that the organisation could look at purchasing in order to have certainty in regard to our physical home.

External

Opportunities

WTS is acutely aware that there is strength in numbers, and that a collective endeavour is often more powerful than attempting to achieve things on your own. We are also skilled in working collaboratively, and keen to share our expertise and resources. [Building partnerships](#) with organisations and businesses will be a focus for our organisation in the coming years, both locally and nationally. Locally, we have strong relationships with for-profit business including Chapman and Bailey (who sponsor our events through providing artistic supplies and materials) and The Goods Coffee Shop (who assist in event catering and donate to the organisation), and other NFP's 8CCC community radio (who often live broadcast from events and provide free marketing support), GUTS Dance (who utilise our studio space, perform at events and help to cross promote activities in the space) and Red Hot Arts (who support offsite events through the utilisation of their space, and promote events through their physical and digital marketing platforms). It is our intention to grow our existing local relationships and work hard to secure new ones, which within a small population will help us to reach further into the community, access different audiences, and expand our knowledge and capacity when creating and delivering projects.

Nationally, [we belong to a strong group of ARI's around the country](#) who are, more and more, building platforms for sharing and exchange, pooling resources and providing opportunities for development and exposure within our own networks and locations. We have built relationships with Constance, Sawtooth and Visual Bulk in Tasmania, and have had a presence in their programming (as individual ARI's and through the HOBIENNALE platform) over the last 3 years. Recently we have built a relationship with our closest geographical ARI FELTspace through attending and presenting at FELTforum in 2018, and also Kings ARI in VIC. This year, works from our annual Zine Fair will also be included in the collection at the National Library of Australia and writing from our studio artists is published in national publications such as un Magazine. Building on and expanding our national relationships/partnerships will help us to contribute to national conversations, advocate for our region and the practice of artists in remote and diverse locations, and raise the profile of who we are, what we do and the art that is made here. Within our staff and studio community we possess the drive and networks to achieve this.

It is also our desire to maintain the benchmark we have set in order to help model [best practice approaches](#) to supporting artists in the independent sector, leading by example that this can be done, even if your organisation is small. We intend to continue to offer fees to our exhibiting artists, and are working on finding ways to not only subsidise but financially support the Travelling Artist in Residency program. It has been a source of great pride that we have managed to secure the funding to do this while maintaining an open call out/non-commission model. It has increased the quality and diversity of applications to our program, and helped ensure artists treat the space and opportunity with respect. As touched on previously, we are currently beginning to develop models of consultation and collaboration with First Nations people in our community to ensure we are constantly implementing and maintaining our approaches to management, curation and culturally appropriate models of presentation and engagement with exhibiting and visiting artists. We are aware that to do these things properly takes time and trust, so walk respectfully into these spaces as we continue our learning. WTS is fortunate in the wealth of knowledge and relationships held by our studio artist community in regard to these developments, and have access to strong leaders within our community through the co-facilitation of projects such as Apmere ankentye-kenye, created by studio artist Beth Sometimes and Arrernte elders and community members. We have also implemented quotas into the curation of our program, helping to ensure that this demographic is always represented.

In terms of strategic opportunities for [revenue growth and audience expansion](#), WTS has identified opportunities correlating to the sale of art in order to improve our financial position. Although it is not a requirement for exhibiting artists to work in a medium that can be sold for profit, WTS do curate into the program shows of this nature. The board has identified that this presents an opportunity, both for the artists and for WTS, to generate revenue during openings and exhibitions, and are looking at ways to encourage applications for shows of this nature. One way that has been identified has been reaching into our networks to promote the open call outs to artists who may already be commercially established, which will also help to grow our audience and potentially revenue. Another platform that we have discussed exploring as an opportunity is the annual Desert Mob exhibition and market-place, which attracts hundreds of visitors from all over the country. A strategy is being developed in order to approach Desert about the potential of using WTS as a platform for emerging and lesser known artists to exhibit and/or sell their work through off-shoot events hosted in our gallery.

Challenges

As an organisation on a limited budget situated in a complex geographical, social and cultural landscape, there are a number of challenges WTS faces both presently and in the future.

The current **funding climate** in Australia is volatile and highly competitive, with budget allocations for arts and culture dwindling, reducing the viability, longevity and capacity of organisations, particularly in the small to medium sector. It is unknown if and when this will shift, and the precarity of operating in this climate takes its toll on organisations and the artistic populations they strive to support. WTS has put a concerted and significant effort into diversifying our funding streams and maintaining a vibrant and high quality program of activities ensuring we remain competitive and relevant. As a result we have managed, against the odds, to cultivate the healthiest financial position in Watch This Space's lifetime. We intend to continue to cultivate a level of sponsorship and donations that at a minimum maintain the current levels of funds raised in order to hold onto this healthy surplus, and marginally decrease our reliance on public funding. As previously mentioned, the precarity of a commercial lease puts us at the whim of landlords, and the threat of rising rent and the changeover of ownership of our building poses is one that is constantly assessed by the board. These are circumstances which are difficult to control or affect the course of, however we have access to sound legal advice and a healthy enough financial surplus that if our organisation was to have to find a new premises or allocate more money into rent of our current building, we would be able to accommodate this without it ending our capacity to operate.

The underfunding and **overreach** of the independent and small to medium sector is a difficult and constant challenge. As the only organisation of our kind in such a vast geographical expanse, this is felt perhaps even more acutely. The ramifications of burnout are real and we have worked hard to try and alleviate the most significant symptoms within our organisation. The incapacity to remunerate the Director and Gallery Assistant of WTS to a level which honestly reflects the time and energy required for the roles is one of the most important conversations within the organisation at this point. Historically WTS has operated with less financial capacity than we currently have, and have done our best to retain staff for as long as possible. When staff have left the position of Director (previously co-ordinator) it has been a challenge to recruit somebody to the position who has the adequate knowledge, skills and drive to steer and grow the organisation. Due to its relatively low level of pay, the roles often attract early career artists who

require large amounts of support from the board and studio artists to upskill them to a level where they are effective and engaged. It is our intention to raise the contracted salary from 2020 onwards, using a portion of funds raised through our Plus 1 campaign this year to address this as our current level of operational funding is not adequate to do so. It is our hope that through successful applications to a wider range of funding pools, we will be able to continue to grow the salary amounts to attempt to adequately reflect the nature and amount of work our artistic workers undertake.

Although we work hard to adequately represent our position in terms of **geography, capacity and expectations** to exhibiting and visiting artists, occasionally there is a misalignment from outsiders in what they expect from this place and community and the realities on the ground. A lack of preparation can sometimes result in adverse outcomes including culture shock, an uncomfotability with the environment (eg. extremes in weather and isolation) and inadequate preparation in terms of resources or materials. These factors necessitate effort and clarity on the part of the organisation in aiding visitors to be adequately prepared for their time in Mparntwe/Alice Springs, to provide tools for exercising cultural competency and to plan for factors like the cost of travel and securing accommodation well in advance. WTS are constantly updating our information packs and resources for artists as well as communicating as clearly and often as possible with people to alleviate any of these strains on both the artist and the organisation. We are also building protocols into our curatorial processes to assess and aid in the planning and viability of exhibitions and visiting artists against their applications if they are being offered a place in our program.



Special General Meeting followed by Strategic Planning, 2019. L-R: Chips Mackinolty (WTS member, not Board member), Eva Straulino, Zoya Godoroja-Prieckaerts, Frankie Snowdon and Mikaela Revell. Photo Janet Wright

BUSINESS PLAN

Financial Overview

Watch This Space has managed, against all trends, to place itself in its most solid financial position in the organisation's 26 year history. Whilst this in itself is a large achievement, what it translates to is that WTS has the stability of a substantial reserve and the capacity to foster some growth in wages and employment, as well as payment for artists. Currently, the majority of our operational funding is provided by Arts NT who have supported WTS on a multi-year funding contract for the past 10 years. This amount has not however been indexed, nor increased in a decade. The current climate of budget repair in the NT has meant the arts budget has been cut by 3% which will adversely affect all funding program offered by our territory government. Funding will however begin to be indexed which may make up a small amount of the deficit we expect to receive. We do, however, imagine that the core funding will stay within \$2000 of its current level. Over the past 18 months, our financial stability and capacity has increased due to considered and well executed fundraising activities, and the securing of a large project grant from the Australia Council to help support the payment of artists included in our program. If we are successful in obtaining four year funding from our national funding body, we will be able to increase these amounts, as well as salaries of staff and further employment of local artists and arts workers, while maintaining a solid and healthy reserve, which we intend to maintain through ongoing fundraising efforts.

The 2018 Treasurer's Report states: In 2018, WTS made a profit of \$3,213.90, compared to the loss from 2017 \$48,852.89. This is an amazing improvement considering the expenditures of moving and setting up the new space. The underlying performance over the year as the income and expenditure associated with WTS meant \$104,733.61 retained earnings, including the increase in wages for the Gallery Director and Assistant. Artist fees have greatly increased to \$75,743.05 for 2018 as compared to \$24,520.00 in 2017. WTS's net assets at the 31st of December 2018 are \$107,947.51 of which \$202,119.19 is current assets. The consistency of the Director's attention to the gallery and the increased diligence and monitoring of the Board should assist WTS to be more visible to the public, more visible to government and grant administrators and create an increasing dynamic and sustainable art space. The Treasurer is confident that WTS is on track to meet their financial obligations as at the end of 2018 and into the future.



Opening of Arini Byng's exhibition, *Open to Close: Remember what you heard when you weren't even listening*, 2019. Photo Zoya Godoroja-Prieckaerts

FINANCIAL GOALS & STRATEGIES

Government Funding

WTS is acutely aware of the current decline and volatility of local, state and national funding and the often crippling positions this pressure is putting Independents and small to medium organisations in. Whilst it is difficult to know how to most effectively advocate for this to change, WTS maintains a solid commitment to being a voice for our generation and our sector in whatever ways possible in order to positively shift this trajectory. Aside from advocacy, we have worked hard to solidify our relevance, contribution and quality in order to remain competitive within the current environments. Over the next 4 years it is our intention to:

- Maintain current levels of NT government funding administered by Arts NT, arguing the case for incremental increases over the funded period by maintaining levels of engagement with our organisation and providing clear and up to date statistics and evaluations to our territory funding body.
- Secure Australia Council FYF in order to increase our capacity by employing two Co-Directors on industry standard wages and contracting artists to roll out projects.

Fundraising & Private Giving

Over the past three years we have made solid efforts to develop our skills in areas of fundraising and philanthropy. With support from Creative Partnerships Australia (CPA), our Director has undergone significant training and in 2018 successfully secured Plus1 matched funding from CPA, where WTS managed to raise \$52,000. Following the incredible results from the fundraising campaign, WTS is committed to continuing its development in this area. We have addressed a number of strategies to maintain a healthy income from revenue streams outside of government funding:

Earned Income

- Venue Hire: promote our gallery space to local businesses and organisations as a venue to hire for meetings, forums and workshops.
- Equipment Hire: similar promotion to venue hire, but for the hire of our audio-visual equipment, catering equipment, chairs and tables for events.
- Auspicing: continue charging an auspice fee to cover administrative expenses such as bookkeeping and other associated costs.
- Studio rent: continue charging low rent for studio artists in order to support them whilst still maintaining an income stream to cover WTS rent.
- Commission on sales: identifying opportunities to host exhibitions that are likely to bring some revenue through commission on sales. Whilst this is not a requisite of the curatorial committee in selecting the exhibition program via the public call out, WTS maintains the capacity to host shorter exhibitions and events that sit outside this program.

Private Giving

- Donor Circle: endeavour to establish a Donor Circle with a minimum donation of \$1,000 to be part of the initiative. This will encourage regular annual donations that make a solid impact on the organisation's operations.
- Bequest: develop a strategy to initiate conversations and nurture relationships with potential bequesters in order to secure the future of WTS

Fundraising

- Annual Fundraising Campaign: establish a regular annual campaign which will be spearheaded by the Board. This strategy is to alleviate responsibilities from the Director/s and present WTS as a collective of dedicated artists, arts workers and community members.
- Annual Silent Auction & Market: annual fundraiser events where funds are brought in from the sale of works, and from affordable stall holder fees and gold coin market entry.
- Annual Lofty Awards & End of Year Celebration
- Membership
- Bar & Merchandise

RISK MANAGEMENT PLAN

	RISK	LEVEL OF POTENTIAL IMPACT	STRATEGIES
Creative Program	Unable to attract strong applicants for Creative Program	Low	Share Call Out with networks (local, NT & national arts orgs, local community orgs, WTS membership, etc) and ask to distribute to their networks. Secure funding to provide exhibition fees, cover residency studio hire and other expenses.
	Unable to attract First Nations artists to apply to Creative Program	Medium	Share Call Out with First Nations orgs (local, NT & national) and encourage involvement in program. Contract First Nations Advisory Committee and ask to share Call Out & other opportunities with their networks. Collaborate with Desart to present Young Mob exhibition: develop and nurture relationships with young, local First Nations artists. Nurture existing relationships with local First Nations artists / arts workers / advocates / community members.
	Cultural safety	High	Contract First Nations Advisory Committee to inform Board and Curatorial Committee Provision of Info Pack to visiting artists that includes details and resources relating to cultural safety protocols, particularly relating to Mparntwe/Alice Springs. Outgoing staff to include discussions around cultural safety in their handover with incoming staff. Staff to address issues of cultural safety with local and visiting artists.
Audience	Work not nationally visible	Low	Invest in marketing and promotion, both online and hard-copy. Document events. Nurture relationships with national ARIs and artists.
	Local communities feeling excluded	Medium	Ensure program represents a diverse range of voices and practices. Invest in community events that welcome and support diverse groups. Seek feedback from members and wider community.
Staff	Unable to recruit capable new Director	Medium	Ensure succession plan is in place. Ensure in-depth handover provided. Undertake Performance Review before end of probation period.

	Staff burnout	High	<p>Increase Director wage to reflect level of responsibility and value of role.</p> <p>Continue employing Assistant until able to increase role to 2 Co-Directors.</p> <p>Board, Curatorial Committee & Studio Artists to provide hands-on and mental support.</p> <p>Remain flexible to staff needs.</p>
Financial	Decrease in operational funding	High	<p>Maintain strong reserves.</p> <p>Continue to lobby state and federal government agencies for support.</p> <p>Ensure fundraising strategies are in place.</p> <p>Nurture donor relationships.</p>
	Loss of Liquor Licence	Medium	<p>Ensure staff have current RSA.</p> <p>Submit renewal application in advance of license expiry date.</p> <p>Ensure other Fundraising Strategies are in place.</p>
Operational	Unable to continue leasing current building	High	<p>Negotiate continuation of lease with landlord.</p> <p>Contract a lawyer if necessary.</p> <p>Create working group to scope new real estate.</p>
	Health & Safety	Medium	<p>Ensure WH&S policies and procedures are up to date and known by staff and onsite artists.</p> <p>Maintain appropriate insurances.</p>

ORGANISATIONAL STRUCTURE

WTS has a Board and Curatorial Committee, with staff to administer all decisions made. The Board focuses on making operational decisions, meeting on a six-week basis to assess the financial, operational and creative status of the space and make strategic decisions. The Curatorial Committee makes all decisions relating to the annual creative program, including assessing open Call Out proposals for exhibitions and residencies, as well as applications for studio spaces and special projects.

Key Positions & Responsibilities

DIRECTOR

- Administration
- Finances (supported by contracted Bookkeeper)
- Grant Writing, Acquittals, Strategic Planning
- Event management & Marketing
- Liaising with: Board & Curatorial Committee; Artists for all programs; Stakeholders & Community Partnership Development

GALLERY ASSISTANT

- Administrative support for Director
- Coordinating Special Projects
- Hands-on assistance for artists and program participants
- Artist Liaison for Travelling Artists in Residence

BOARD

- Financial and Legal management and responsibilities
- Developing Strategic Vision and Plan
- Decision-making for Policies and unexpected challenges
- Recruitment of new members and staff
- Advocacy of the organisation
- Support for staff and artists

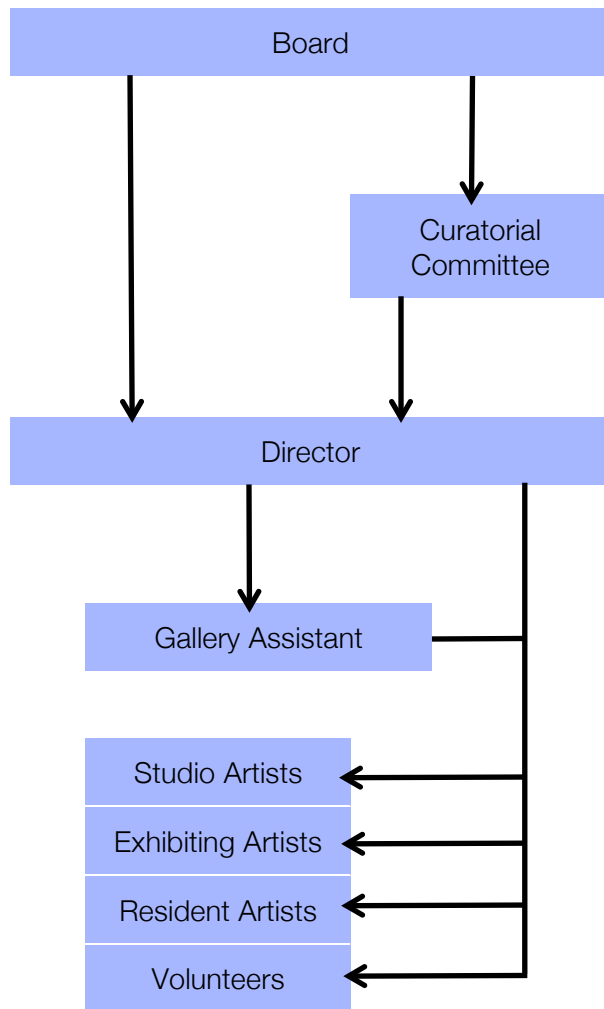
CURATORIAL COMMITTEE

- Rigorous assessment of: Exhibition and Residency proposals; local Studio Artist applications; projects in The Pantry; other projects
- Support for artists

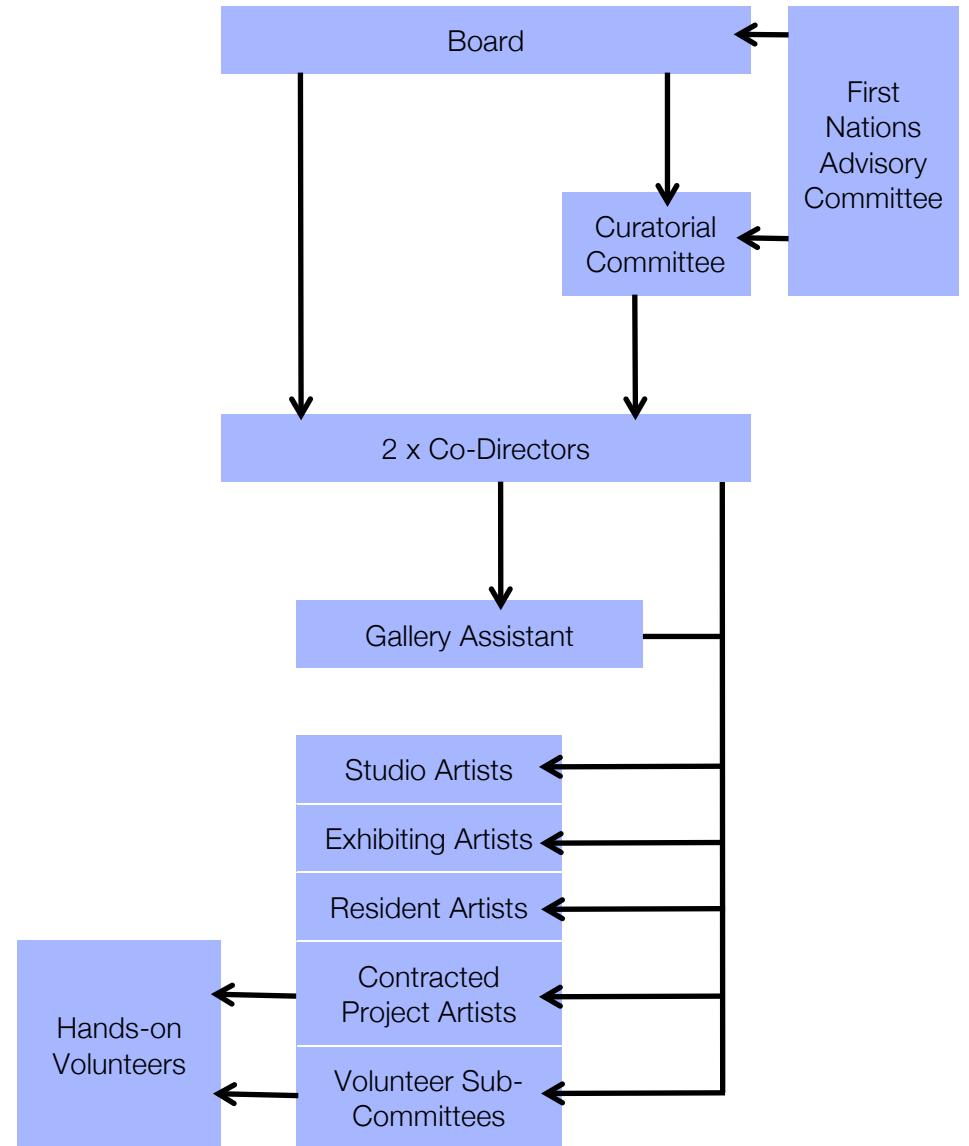


Full House Open Studio, 2019. Photo Zoya Godoroja-Prieckaerts

Current Structure



Aspirational Structure



BOARD & GOVERNANCE

WTS has always maintained a strong, skilled Board with dedicated and highly capable staff to deliver its programs and operations. All members have strategic and creative input as well as holding a hands-on approach to programming, openings and events.



Chair, Frankie Snowdon, and Secretary, Mikaela Revell during one of WTS's Strategic Planning sessions, 2019. Photo Janet Wright

Staff

Director

Zoya Godoroja-Prieckaerts

Zoya is an established artist and arts worker with experience and skills working in a variety of visual artforms including drawing, painting, printmaking, soft sculpture and installation. She has ample experience working in different positions in the art industry - nationally (Sydney) and internationally (Berlin) - in urban and rural settings. Her experience and skills combined with her dedication to the arts has seen her support hundreds of artists and their practices, believing strongly in the importance of art for cultural and social development.

Zoya has proven experience and extensive skills in applying for and securing funding through Major Arts Funding Bodies including Arts NT, Regional Arts Fund, Australia Council for the Arts, the Arts Trail Regional Stimulus Program, Creative Partnership Australia: Plus 1. Zoya completed a Bachelor of Visual Arts majoring in Printmaking & Drawing receiving First Class Honours from ANU; was awarded an EASS Patrons Honours Scholarship to undergo her Honours degree and a Max Hawke Travelling Scholarship to attend Rhode Island School of Design; previously worked as an Arts Administrator at RAFT artspace (Alice Springs) and DVIALDOV (Berlin); is currently a peer assessor for the Australia Council for the Arts, Regional Arts Fund, Red Hot Arts festival programming and Araluen Cultural Centre exhibition programming; has held 9 solo exhibitions and been in over 30 group and collaborative exhibitions and projects.

Assistant / Projects Coordinator

Mimi Catterns

Mimi is a multi-disciplinary artist working across film, television, documentary and community arts. She has worked on diverse projects across Australia and Timor Leste since.

Mimi has completed a Bachelor of Fine Arts (Production) from The Victorian College of the Arts (VCA). She has work experience in Media organisation – Central Australian Aboriginal Media Organisation (CAAMA), Indigenous Community Television (ICTV), and in the visual arts area – Raft Artspace and Chapman and Bailey Fine Art Framers. Mimi has recently completed a 6-part mini-series for SBS as Production Designer.

Executive Committee

Chair

Frankie Snowdon

Born and raised in Mparntwe/Alice Springs, Frankie is a VCA alumnae (2008). Her practice as a dance artist spans performance, choreography, teaching, community based work and large scale dance projects. As a dancer, Frankie has worked for choreographers including Gideon Obarzanek, Brooke Stamp, Martin Del Amo, Adam Wheeler, Kate Champion and Sara Black. Independently, Frankie has choreographed and performed for Lucy Guerin Inc., Next Wave Festival/Nat Cursio Co., Le Scratch and Harvest Music Festival, as well as choreographing, performing and producing 3 Independent works from 2009 to 2014 with Melbourne based collective 2NDTOE.

Frankie has a large involvement in teaching and dance development, notably founding the Alice Can Dance performance education program in Alice Springs. Frankie is an alumnus of the 2017 Australia Council Future Leaders Program. Since returning to Central Australia, Frankie and long time artistic partner Madeleine Krenek have created and presented two full-length works The Perception Experiment (2017) and The Lost Dance Project (2018), alongside teams of national collaborators. The Perception Experiment will tour nationally and internationally in 2019 and 2020. In 2018, Madeleine and Frankie launched GUTS Dance // Central Australia: a new Alice Springs/Mparntwe-based contemporary dance organisation for dance investigation, creation, training and performance.

Frankie has a Certificate IV in Small Arts Business; has been awarded an NT Arts Scholarship, Ian Potter Cultural Trust international travel grant and 'Dancer to Watch' by the Dance Australia Critics Choice Survey; was a Finalist in the NT Young Achiever Awards and National British Council Realise Your Dream Award; has been a conVERGE Residency Co-Facilitator (Germany), 2017 Australia Council Future Leaders Program participant, 2018 NT APAM Delegate and Guest presenter at the 2018 Regional Arts Australia Conference; is a peer assessor for the Australia Council for the Arts and Regional Arts Fund; and is the co-owner and operator of The Goods Coffee Shop, Alice Springs.

Treasurer

Janet Wright

Janet is the CEO for Disability Advocacy Service in Alice Springs. She has lived in the NT for 23 years, living in Alice Springs, Adelaide, Ampilatwatja, and several other remote NT Communities and Darwin. Janet has qualifications in Business, Social Service, Mental Health, Suicide Prevention and Governance. She currently sits on the Board of WTS, NT Shelter and the Life Promotion Network. She volunteers for Red Cross, the Food Bank in Alice Springs and the Salvation Army.

Janet has a Diploma in Business (Accounting) from Charles Darwin University and a Diploma of Social Services from RMIT; a Cert IV in Human Resource Management and Cert IV in Workplace Training and Assessment; accounting qualifications including MYOB Accounting Certification, Certificate in Profit and Loss/Risk Assessment, Payroll and Office Tax Procedures and Update courses; training in Management Systems Auditing, Remote 4WD Recovery, Cultural Awareness, Occupational Health and Safety Certification; she previously worked as the CEO at ASYASS working with young people in crises who are homeless or at risk of homelessness.

Secretary

Mikaela Revell

Mikaela's artistic practise encompasses drawing, painting, ceramics and textiles and sometimes events, interviews and recordings. She is interested in facilitating the telling of every-day stories, creating spaces and scenarios for people to share and contribute to a conversation.

Mikaela has lived and worked in Mparntwe/Alice Springs since 2016. She is a secondary art teacher and has worked in primary schools as a classroom teacher. Mikaela was Acting Coordinator of Tangentyere Council's Yarrenyty Arltere in 2018 before returning to casual work in hospitality and at the library so that she can focus more on her own arts practice and contribute her experience and skills to the arts community of Mparntwe/Alice Springs.

Mikaela has a Bachelor of Fine Art from Monash University completing her Honours course at University of Tasmania; a Masters of Teaching (Secondary) degree from Melbourne University; was a Tutor and Mentor at the Polly Farmer Foundation; previously worked at Larapinta Primary School as a Classroom Teacher and at Sadadeen Primary School and Bradshaw Primary School as a Relief Teacher; and currently works at The Goods Coffee Shop and Alice Springs Public Library.

General Board Members

James Young

James arrived in Alice Springs / Mparntwe as a cameleer in 2004. Since that time he has been self employed as a saddler and canvas fabricator, completed a Bachelor of Science degree and worked as a Zoologist and Land Manager for government and statutory bodies.

James has three children with his partner Elliat Rich with whom he established Elbow Workshop in 2013 - a design studio and workshop where the two make and produce products for a local and national market. They also collaborate with other local, national and international artists and designers on work that has been seen in Central Australia and around the country.

James currently also trades as 'James B. Young' to make bespoke shoes and made-to-order leather goods. His shoemaking and leatherwork draws on his European and Settler-Australian artisan traditions and heritage with a focus on a new provinciality and materiality that emerged in colonial Australia.

Emma Franklin

Em's artistic practice embraces a range of mediums, including drawing, painting, printmaking and photography. Her current obsession is with clay and functional ceramics. She is particularly interested in art as a tool for nurturing community, raising quiet voices, and influencing social change.

Em has been involved in arts and social justice projects for over 15 years. She has been based in Mparntwe/Alice Springs since 2014, and has spent the bulk of her time between the NT and WA working with Arrernte, Martu, Ngaanyatjarra and Pitjantjatjara communities. She has worked in various roles supporting community members to create and exhibit their art, screen print apparel, paint public murals, produce picture books and bi-lingual educational resources, and develop grassroots social enterprise.

Em has completed a Bachelor of International Studies, majoring in Indigenous Studies and Political Science at the University of Sydney and studied at the Charles Darwin University doing Wheel Throwing, Hand Building, and Glaze Technology in Ceramics and Printing Intaglio Dry Point and Etching. She has previously worked at Children's Ground (Alice Springs) as a Social Enterprise Coordinator; Tjarlirli Art, Kaltukatjara Art, Martumili Artists, Iwantja Arts, Mimili Maku and Tangentyere Artists as a Studio Assistant, Arts Facilitators and Project Consultant; as a Community Development Officer at Red Cross; Reaserch

Assistant at University of Sydney; and Project and Campaign Coordinator at NSW Reconciliation Council and ANTaR National, respectively. She currently work at Tjanpi Desert Weavers as the Creative Development Officer.

Bec Capp

Bec is a photographer/artist working predominantly with photography and has experience working in various arts industry positions. She has had her work exhibited in group exhibitions and published in photographic publications and journals across Australia and overseas. In 2016, Bec founded Junior Space, an artist-run-initiative consisting of an art store and gallery space in Fitzroy, VIC, and oversaw two years of exhibition program. She has worked with arts organisations in Melbourne such as MPavilion and volunteered with the Centre for Contemporary Photography and Amnesty International.

Bec completed a Master of Art Curatorship at the University of Melbourne in 2016. She has a Certificate IV in Small Business Management; is the co-owner of small business, Nice Paws; has several years experience as a graphic designer with a Bachelor of Design (Communication Design) at Swinburne University; worked as photographer and community manager for MPavilion, Melbourne; and previously worked at Papunya Tjupi Art Centre as Studio Coordinator in remote community of Papunya, NT. Bec is currently working at Tangentyere Artists in Alice Springs as Studio Facilitator.

Eva Straulino

Eva has worked for several years as freelance artist, painting and drawing, before emigrating to Australia in 2000 and moving to Alice Springs in 2002. Since living in Alice Springs, she has worked as Class teacher and Specialist Art & Craft Teacher at the Alice Springs Steiner School, where she initiated and coordinated an Arts NT - Artists in Schools Project - "Wings and Roots" with local artist, Henry Smith in 2003.

Eva was employed as Lecturer/Trainer in Adult Education at the Batchelor Institute of Indigenous Tertiary Education (BITE), the Institute for Aboriginal Development (IAD) and at the Alice Springs Language Centre, teaching German. Eva has skills and experience working in arts retail and sales at the Araluen Art Centre and the Mbantua Gallery in Alice Springs and in sales and marketing at the Tjanpi Desert Weavers. Eva has skills and experience in the art sector due to her previous employment as Art Coordinator at Bindi Centa Arts (2003), as Art Coordinator at Central Craft (2014-2016) and as Interim Manager at Papulankutja Artists for 3 month in 2017. She is currently working in the

community sector as Senior Case Worker at the Alice Springs Women's Safety Service Central Australia (WOSSCA).

GUTS Dance performing at the 2019 Lofty Awards. Photo Mimi Catterns



SUCCESSION PLANNING

Director

Watch This Space has historically suffered from a high turnover in the position of Director (previously “Coordinator”), with the average time spent in the role being approximately 2 years. Since 2016, we have worked hard to build our governance practices and board engagement in order to alleviate some of the pressure this role carries with it, and have consequently maintained consistency in the role over the last 3 years. Our current Director has indicated she is intending to move out of the role in early 2020, so the board is about to undertake a process of recruitment to fill the position. This will be conducted with input from the current Director, with her wishes for a substantial handover period in particular being honoured. The board and staff have identified the need to keep continuity in knowledge of the organisation and its processes strong during times of change and will be working alongside the outgoing and incoming Directors to make sure adequate resources and training are provided once the recruitment process is completed. A timeline and details of this process follows:

18th November 2019 - 13th January 2020: Position open for applications. A detailed outline of the position will be posted, along with access to current strategic plan, 2018/19 Audit and confirmed creative program for Feb - June 2020, in order for candidates to gain a thorough and honest picture of the organisation, its direction and its current position.

14th - 31st of January 2020: Selection panel will conduct interviews, either in person if candidate is local or via video conferencing if candidate resides interstate. Panel will make selection and officially offer successful candidate position. If candidate is required to relocate from elsewhere, WTS will be able to offer a small contribution (approx. \$1000) to help with associated costs.

February 2020: Current Director will remain in role for the duration of the month. If successful applicant is able to begin their contract during February, hand over period will commence in accordance with this. The successful applicant will have a maximum of 1 month to begin position/relocate to Mparntwe/Alice Springs.

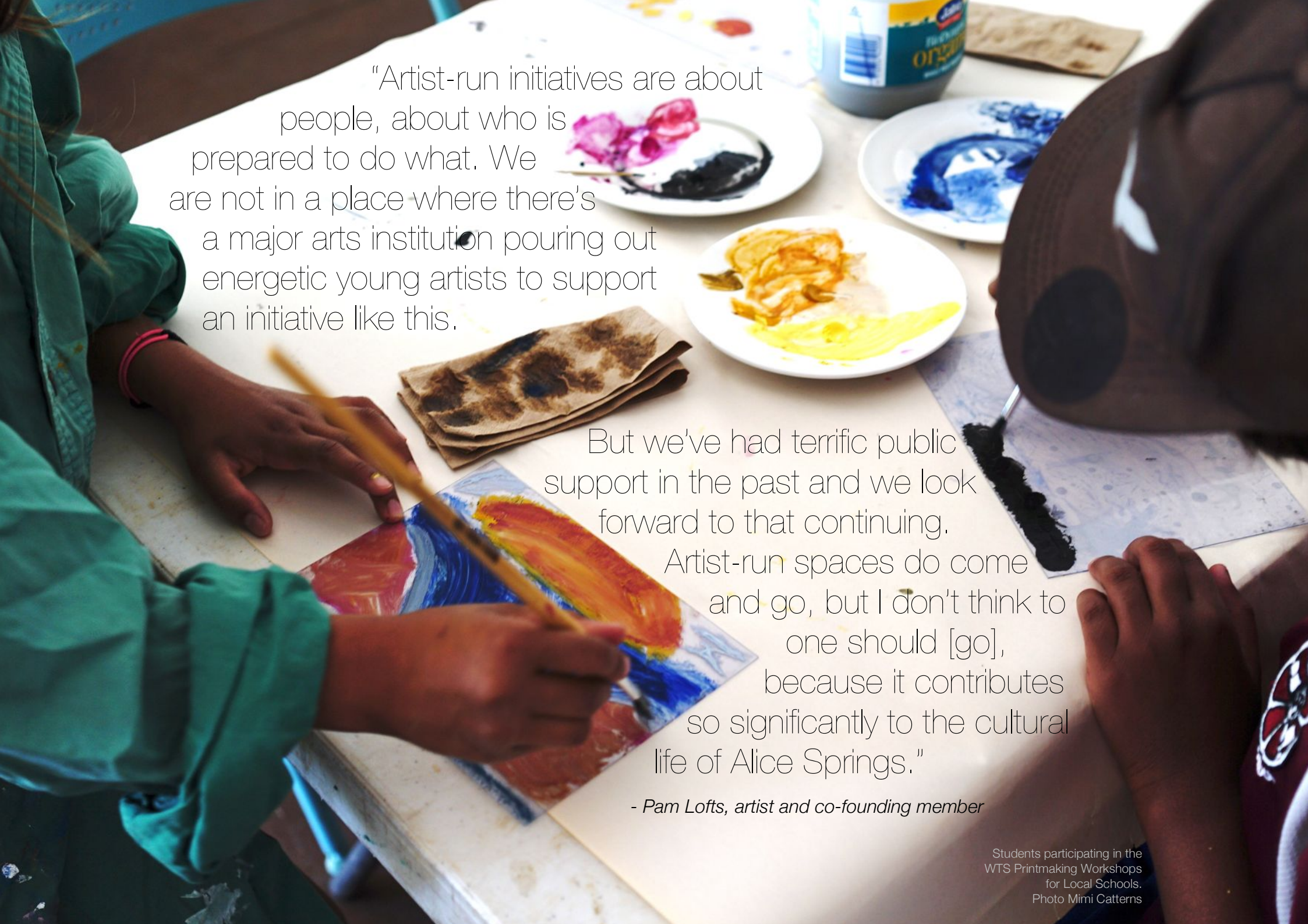
March 2020: Outgoing Director will work alongside incoming Director for the duration of the month, ensuring all processes, programs and organisational procedures are thoroughly understood and incoming Director is confident in their capacity to undertake their tasks before the outgoing Director leaves the position completely.

April 2020: New Director will begin role autonomously, with the ongoing support of the board. Outgoing Director has agreed to move from a non-voting into a general board member position for a minimum of 1 year to be a continual support for the organisation in a period of transition in a formal capacity.

The board have identified the need to make the position of Director more financially sustainable, and so have approved an increase in the wage from \$46,100 p.a. (0.8 FTE) to \$51,480 p.a. (0.8 FTE) in order to better reflect the importance and role of the Director, whilst still being within our financial capacity. This role will be offered on an initial 12 month contract and with the understanding that if WTS is successful in securing Australia Council FYF, not only will the salary substantially increase, but the organisation will recruit a second senior staff member to work in conjunction with the role of Director. How these roles are delineated will be developed throughout 2020, alongside the current Director. If WTS is unsuccessful, the contract will be reviewed and renewed for 2021.

Board

WTS Constitution allows for members to be nominated and elected both during the AGM and by the board throughout the year, meaning if positions are vacated, they can be filled with relative ease. The board may not be comprised of more than 9 members, with a standard of 7 aimed to be maintained. Not completely filling the board allows for flexibility and responsiveness which is important in a small community and with a wholly volunteer board. The board is collectively responsible for recruiting members who add diversity to the current makeup (at any time) and ensuring new members receive adequate information and inductions, in particular if it is their first time on a board. It is imperative to WTS that practicing artists maintain positions on the board, in line with our identity as an Artist Run Initiative. As a general rule, the board aims to up-skill appropriate and enthusiastic candidates and members with the adequate education and expertise needed to fulfill their roles, rather than filling positions with individuals who may possess certain types of knowledge or skills but are not wholly committed to the vision of the organisation.



“Artist-run initiatives are about people, about who is prepared to do what. We are not in a place where there’s a major arts institution pouring out energetic young artists to support an initiative like this.

But we’ve had terrific public support in the past and we look forward to that continuing. Artist-run spaces do come and go, but I don’t think to one should [go], because it contributes so significantly to the cultural life of Alice Springs.”

- Pam Lofts, artist and co-founding member